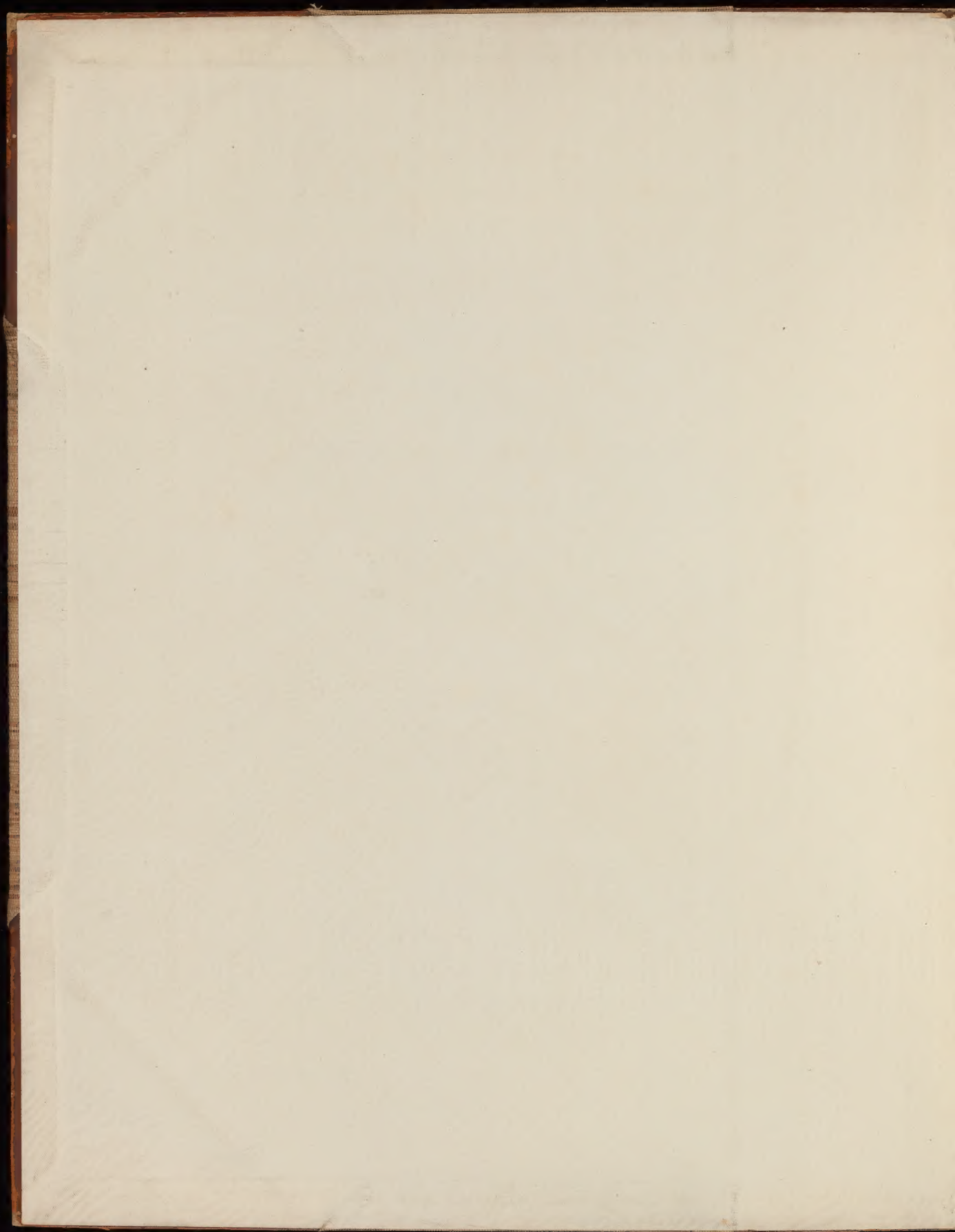
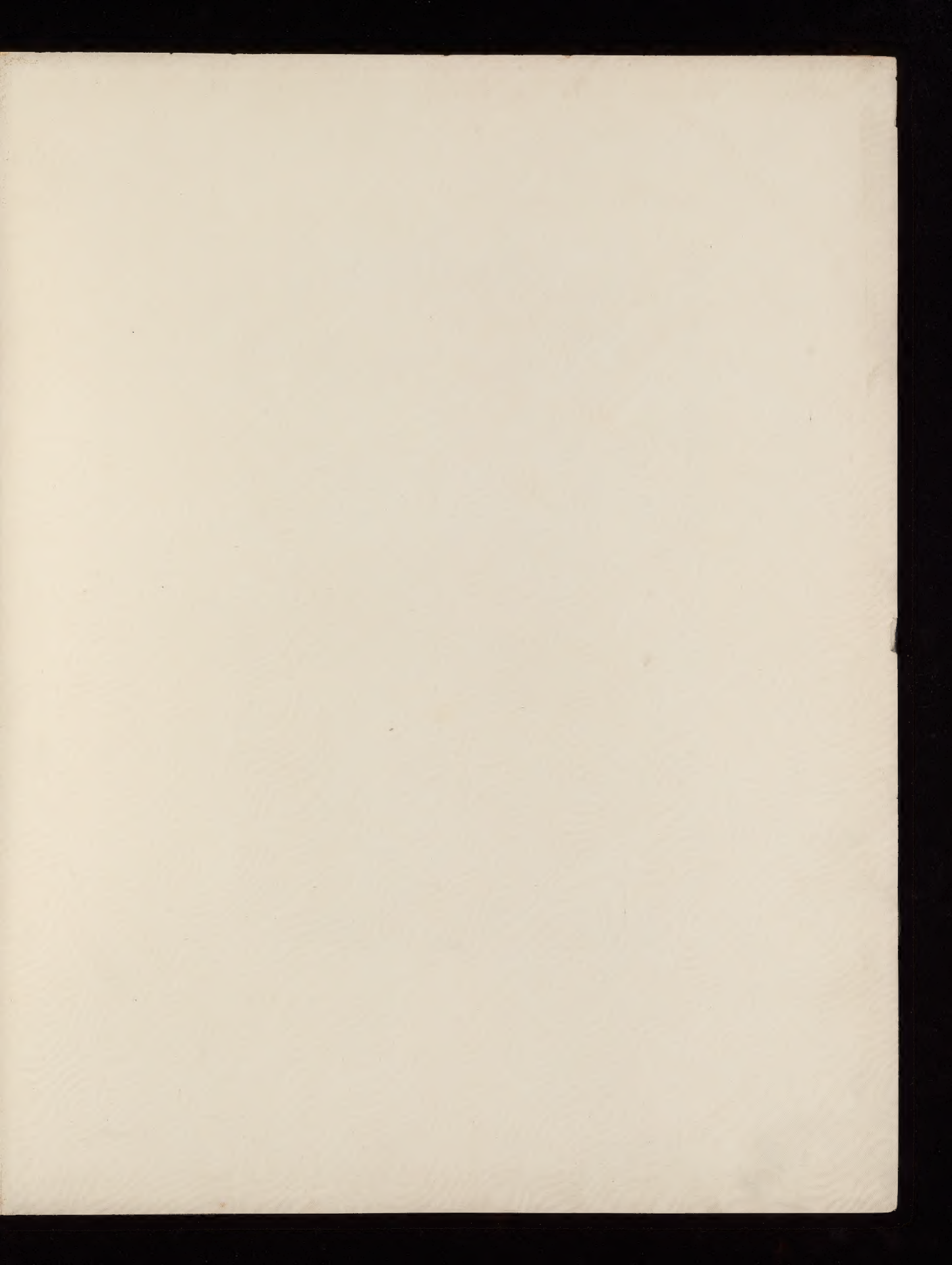


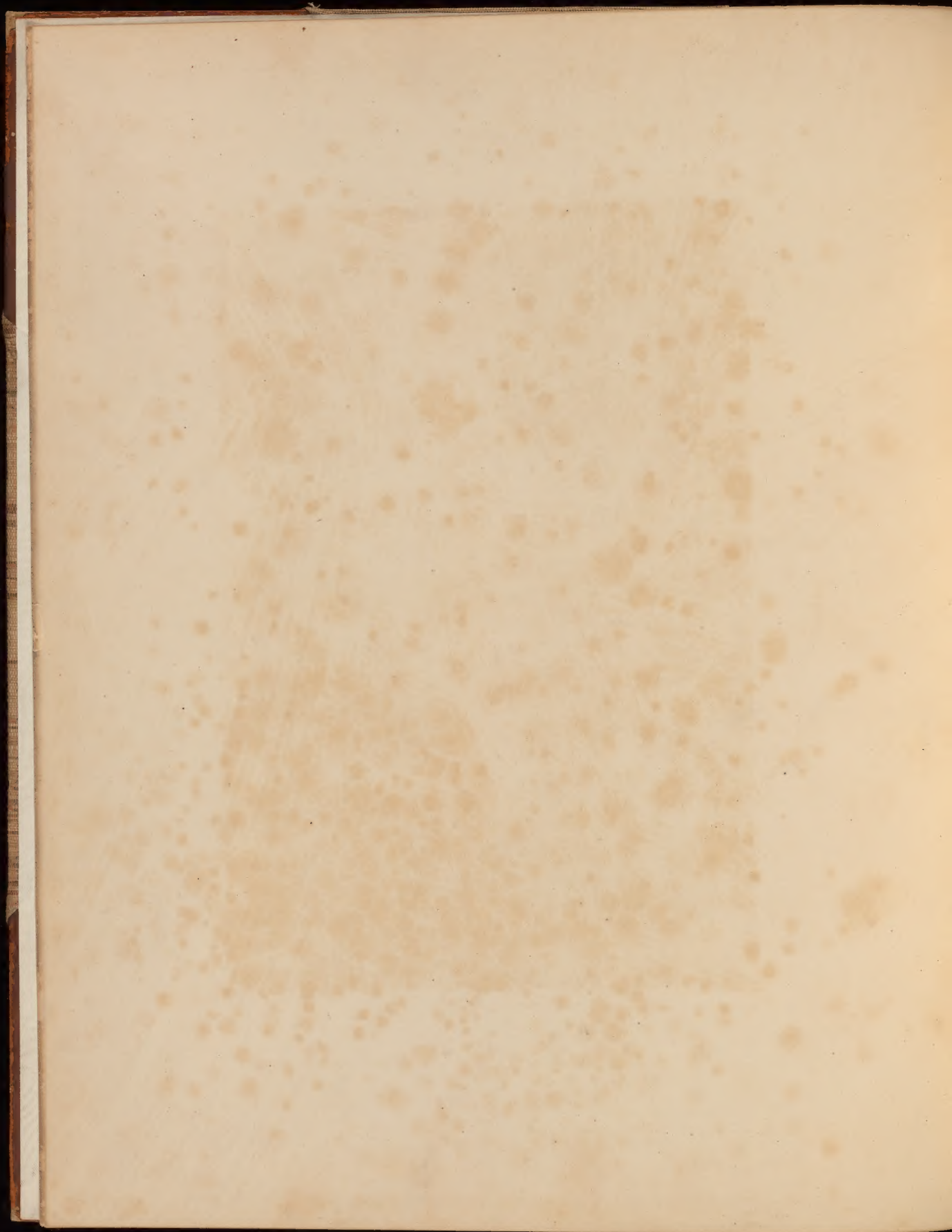
THE
ART
OF THE
WORLD



SECTION · 1 ·





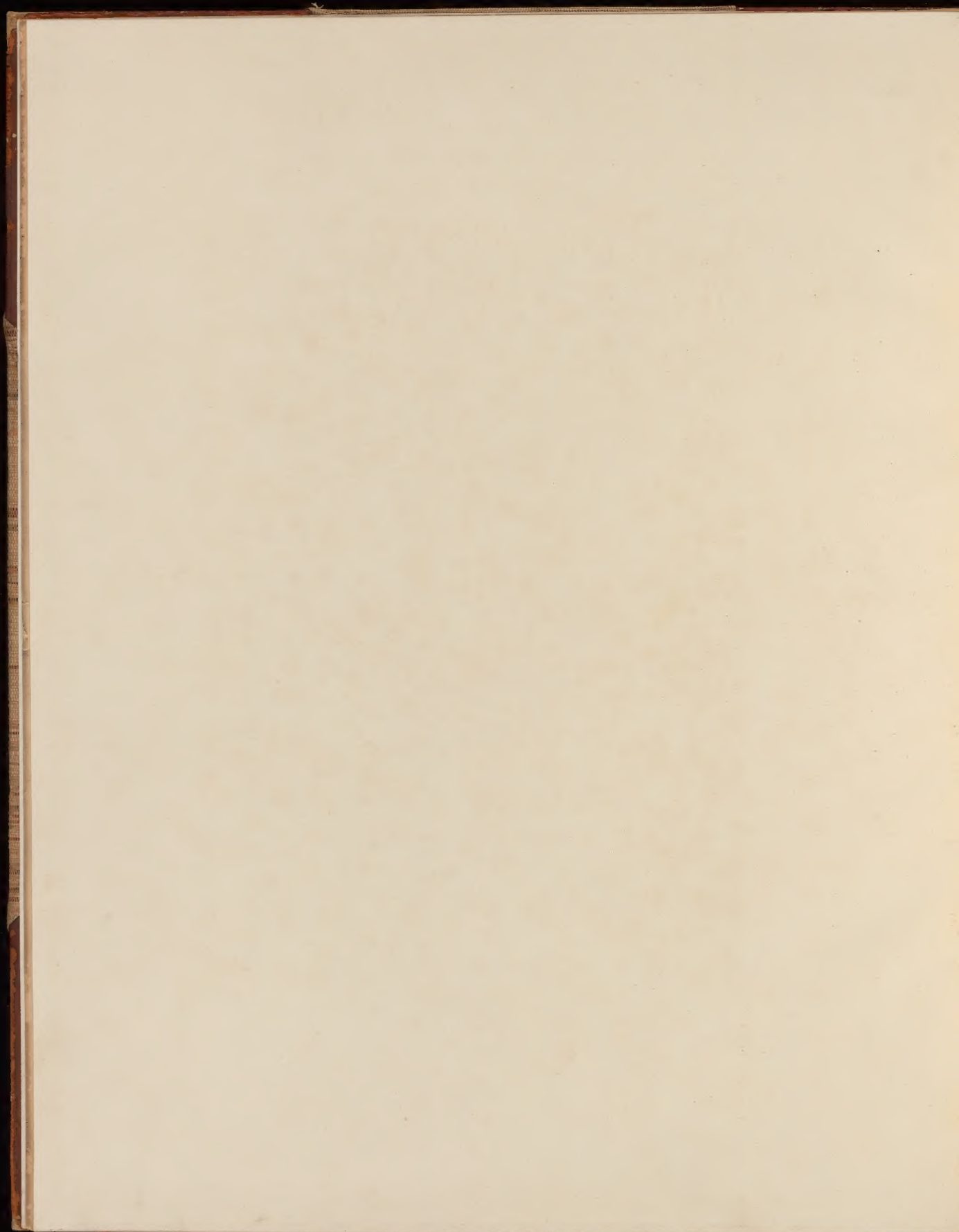


THE ART OF THE WORLD

Grand (Columbian) Edition de Luxe

Limited to 500 copies

No. 40



THE ART OF THE WORLD

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1893

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Photogravure Engraving

THE GARDEN PARTY.

BY M. MACHARD.



1648 Machard, who was born at Saint-Pierre, Jura, June 22, 1839, has preserved few traces of his education in his art. His training under Baillet-Latour at the *École des Beaux-Arts*, seemed to have imparted to him an innate predilection for the fanciful, graceful, and beautiful; and soon after his triumph in winning the *Prix de Rome*, in 1865, he established himself as a painter of mythological scenes and portraits. His works, which have included a Narcissus, a Psyche, and a Venus, and also a "Death of Sardanapalus" (which is in the Besançon Museum), have gained him the emphatic recognition implied in a first-class medal, awarded in 1872, and a second-class medal given in 1878, a year which also brought him into the possession of the Legion of Honor.

In the picture before us, M. Machard has painted a beautiful type of the modern Parisian, a denizen of the *grande monde*, ready for one of the splendorous *soirées* which occasionally in the environs of Paris revive the memories of the days of Marie Antoinette and the splendors of Versailles. His figure is a portrait, but it possesses a charm and interest far beyond the identity of this accomplished artist's sitter.

THE GRANDEFATHER.

BY M. RUFFET.

After making his *debut* with studies of beggars and street weepers, and other Parisian characters, and with various scenes from poor life, which gave him a place among the "realists," and, indeed, made him almost the chief of the school, M. Ruffet has enlarged his range of subjects without modifying his mode of execution, and in this picture gives an admirable example.

The grandfather is a small farmer or vine grower in the outskirts of Paris, leading his life, as he holds by one hand and his pipe with the other, walks along the banks of the *Seine* or *Marne*, or suburbs, along the *Seine* or *Marne*, which is now, however, swollen by a severe winter.



I MACHARD GARDEN PARIS
THE YOUNG LERE COUPLE

THE GARDEN PARTY.

J. L. MACHARD.

(French School)



J. L. MACHARD

Jules Louis Machard, who was born at Sampans, Jura, September 22, 1839, has preserved few traces of his native province in his art. His training under Baille and Signol, and at the *Ecole des Beaux Arts*, seemed to encourage an innate predilection for the fanciful, graceful, and beautiful; and soon after his triumph in winning the grand *Prix de Rome*, in 1865, he established himself firmly as a painter of mythological scenes and of portraits. His works, which have included a *Narcissus*, a *Psyche*, and a *Venus*, and also a "Death of Medusa," which is in the Besançon Museum, have gained for him the emphatic recognition implied in a first-class medal, awarded in 1872, and a second-class medal given in 1878, a year which also brought to the painter the red ribbon of the Legion of Honor.

In the picture before us, M. Machard has painted a beautiful type of the modern Parisienne, a demoiselle of the *grande monde*, ready for one of the splendid *fetes champetres* which occasionally in the environs of Paris revive the memories of the days of Marie Antoinette and the splendors of Versailles. His picture is a portrait, but it possesses a charm and interest far beyond the identity of this accomplished artist's sitter.

THE GRANDFATHER.

J. F. RAFFAELLI.

(French School)

After making his *début* with studies of beggars and street-sweepers, and similar Parisian characters, and with various scenes from poor life, which gave the artist a place among the "Naturalists," and, indeed, made him almost the chief of the school, M. Raffaelli has enlarged his range of subjects without modifying his manner of execution, of which this picture gives an admirable idea.

"The Grandfather" shows us a small farmer or vine-grower in the outskirts of Paris, who, holding his little girl by one hand and his pipe with the other, walks in the bare region of the *Banlieue*, or suburbs, along the Seine or Marne, which has encroached upon the plains, swollen by a severe winter.



THE GRANDFATHER





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W. R. DODGE. MOUNTAINS OF THE MOUNTAIN.

PLATE 1. 1881.

MILLS NEAR ROTTERDAM.

W. ROELOFS.

(Dutch School.)



W. ROELOFS.

Born at Amsterdam in 1822, this artist began his studies at Utrecht, and then returned to The Hague, where he received lessons from H. Van de Sande Bakhuyzen. Establishing himself finally in his native country, he devoted his art life to the portrayal of character, and followed the national traditions. He has gained many marks of honorable distinction. The scene which Mr. Roelofs has painted is characteristic of the plains of Holland. On the horizon one can make out the city of Rotterdam; the spire of St. Laurent dominates the red roofs and the bluish houses below. In the marshy landscape some broad canals bordered with reeds stretch away to the horizon, while on the right rises a group of windmills, whose wings are relieved against the sky and reflected in the water.

MUSIC.

OTTO TOASPERN.

(American School.)

Mr. Toaspern is one of the younger American painters of the day. Like most of his *confrères*, he has enjoyed a foreign training, but, unlike the majority, he ventures to deal with the idyllic or fanciful as well as the real. In this clever conceit he pictures a boy Apollo, or a roguish Pan of tender years, charming the suspicious pelicans despite themselves.





Copyright, 1893, by G. MOREAU DE TOURS.

CARNOT AT THE BATTLE OF WATTIGNIES.

G. MOREAU DE TOURS

(French School.)

Lazarus Carnot, the ancestor of the present President of the French Republic, member of the Committee of Public Safety, was sent by the Convention in 1793 to the Army of the North, commanded by Jourdan. The Austrians were gaining a victory, when Carnot took command of the troops, led them against the enemy, and, gun in hand and wearing the tricolored scarf, he urged them on and won the battle.



... dramatic contrasts which is shown
 ... Gladiators saluting Caesar," "The
 ... and "The Gray Cardinal," Jean
 ... most famous of living French masters
 ... Meissonier, has painted this impressive
 ... in Egypt, like Oedipus seeking to
 ... The time is the day after
 ... face to face we see the
 ... the mystery of the ages, and the man
 ... all confines of space and
 ... who was born at Vesoul, May 11, 1824,
 ... Delaroche, and afterward of Gleyre;
 ... by the severity of the Academy, his
 ... toward the freedom of romanticism. A
 ... a traveler, an indefatigable worker, the
 ... in the last forty five years have
 ... the more brilliant phases of Ori-
 ... the *Prix de Rome*, but his "Cock
 ... and since then he has gained one honor
 ... Medals of ... awarded to him in 1867, 1874, and 1878,
 ... He received the ribbon of the
 ... in 1867, and commander in 1878.
 ... in 1863, and a member
 ... his mural paintings for the city of Paris, and to
 ... of his talents.

... -Mr. Walter Langley -belongs to the contemporary
 ... and his favorite medium is water-colors. He is
 ... in Water-Colors. The scene of this picture
 ... of an English fishing village. The sky is overcast,
 ... is foundering within sight of home. The fish-
 ... , who stares despairingly seaward, while his wife,
 ... hides her face and weeps, death is upon the
 ... at rescue.



J. L. GÉRONDE. ŒDIPUS
MONTROUSSEAU 1874

ŒDIPUS.

JEAN LÉON GÉRÔME.

(French School.)



JEAN LÉON GÉRÔME.

With the love of dramatic contrasts which is shown in pictures like "The Gladiators saluting Cæsar," "The Duel after the Ball," and "The Gray Cardinal," Jean Léon Gérôme, the most famous of living French masters since the death of Meissonier, has painted this impressive picture of Napoleon in Egypt, like Œdipus seeking to solve the riddle of the Sphinx. The time is the day after the battle of St. Jean d'Acre. Face to face we see the embodiment of the mystery of the ages, and the man whose ambition overleaped all confines of space and time. Gérôme, who was born at Vesoul, May 11, 1824,

was a pupil of the academic master, Paul Delaroche, and afterward of Gleyre; but although his manner has been influenced by the severity of the Academy, his themes have often betrayed a leaning toward the freedom of romanticism. A masterly draughtsman, a student of history, a traveler, an indefatigable worker, the long series of paintings coming from his *atelier* in the last forty-five years have illustrated the history of France and Rome, and the more brilliant phases of Oriental life. At the outset he failed to obtain the *Prix de Rome*, but his "Cock-Fight" won a third-class medal in 1847, and since then he has gained one honor after another. Medals of honor were awarded to him in 1867, 1874, and 1878, with a medal for sculpture in the latter year. He received the ribbon of the Legion of Honor in 1855, was made an officer in 1867, and commander in 1878. He was elected a professor in the *École des Beaux Arts* in 1863, and a member of the Institute in 1865. His mural paintings for the city of Paris, and his sculptures, have proved the versatility of his talents.

A DISASTER. W. LANGLEY. (English School.)

The painter of "A Disaster"—Mr. Walter Langley—belongs to the contemporary English school of *genre* painting, and his favorite medium is water-colors. He is a member of the Institute of Painters in Water-Colors. The scene of this picture is the beach beneath the quay of an English fishing village. The sky is overcast, a storm is raging, and a boat is foundering within sight of home—before the very eyes of the wife and mother, who stares despairingly seaward, while her child, overcome by half-comprehended horror, hides her face and weeps, deaf to attempted consolation and the feverish efforts at rescue.



Copyright 1892, by Walter Langley

WALTER LANGLEY

WALTER LANGLEY

A DISASTER



FALLING LEAVES.

MADAME MADELEINE LEMAIRE.

(French School)



Head of Raphael. FINE ARTS BUILDING

Madame Lemaire first made a reputation as a water-color artist and flower-painter; then, without abandoning the class of work which made her popular in France, she took up *genre* painting and illustrating; indeed, she has attempted decorative work with success. This artist—a woman of various social accomplishments—was born at Sainte-Rossoline, in the Department of the Var. She, next to Madame Rosa Bonheur, whose name is famous throughout the world, is one of the leading female artists of the French school.

The artist here shows us, under the title of "Falling Leaves," the graceful figure of a young woman dressed in the fashion of the day and holding a parasol, walking under the horse-chestnuts on the upper terraces of the gardens of Saint-Cloud. The venerable trees are shedding their yellow leaves one by one, and the breeze drives them eddying about her feet; the ground is strewn with them. The park is deserted; the last rays of the sinking sun touch the broad leaves, and fling splashes of gold on the branches and trunks of the old giants. The young lady pauses with a melancholy glance at the ruins and the glowing horizon where the sun is about to set; and her mourning dress contrasts with the last smile of dying Nature.



Pediment. MACHINERY HALL.



Copyright 1893, by F. M. Boggs.

BROOKLYN BRIDGE. F. M. BOGGS (*American School*.)

Mr. F. M. Boggs is an American by birth, but he has chosen to reside of late years almost entirely in Europe. He has found subjects on the Continent and in England, and also in America. Several of his pictures are owned by Continental art galleries, and others are in American collections. This superb view of the great bridge is from the crowded wharves on the New York side looking toward Brooklyn.





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now

THEIR FIELD

to Guan...
the younger
American painters, but
eight years have
passed since his pictures
began to attract ama-
teurs. His quick per-
ception and adaptabil-
ity, and his command
of technique, have en-
abled him to paint both
the noble and rustic

in a certain way.

His pictures are
in the collection
of the Society





A NATIVE WOOD CARTS ON THE HEATH

PHOTOGRAPHED BY J. J. J. J.

WOOD CARTS ON THE HEATH.

A. MAUVE.

(Dutch School)



A. MAUVE.

Born at Zaandam, and occupying himself with the study of art at an early age, Anton Mauve soon gained recognition in Holland, and in 1876 his picture "Hauling up the Fishing-Boat," which secured a medal at our Centennial Exhibition, introduced him to a wide circle of American admirers. Since that time the artist has received many marks of honor. His pictures are usually characterized by a harmonious blending of soft grays, browns, and yellows. In this characteristic picture of Holland the squat figure of a Dutch peasant is seen traversing the sand dunes beside a cart laden with the gnarled branches which have been gathered among the low trees on the heath.

THE IRIS BED.

C. C. CURRAN.

(American School)

Mr. Curran is ranked among the younger American painters, but some eight years have passed since his pictures began to attract amateurs. His quick perception and adaptability, and his command of technique, have enabled him to treat both fashionable and rustic *genre* and portraiture with a constantly increasing measure of success. His pictures are seen yearly at the exhibitions of the Society of American Artists and the Academy of Design.





G. CAIS

A BARRICADE IN 1830.

Copyright, 1890, by G. C. Cais





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JAN 21 1881
A. J. S. 11

THE TRAITOR.

JOHN PETTIE, R.A.

(English School.)



JOHN PETTIE, R.A.

The distinguished artist who painted the dramatic subjects, "The Traitor" and "The Duke of Monmouth and James II," was born in 1839, at East Linton, near Haddington, and died on the last day of February of 1893. He first applied himself to illustration, and practiced "black and white" with ability; and, having obtained a genuine success with his picture, "The Time and Place," exhibited at the Royal Academy, he abandoned the crayon for historical and portrait painting. In 1866 he was elected an Associate of the Royal Academy, and seven years later he was named Academician.

Ten personages, warriors and nobles, and a bishop, are assembled, at the time of the religious wars in Scotland, in the hall of a Gothic donjon-keep. They are sentencing the traitor who has given up the secret of their conspiracy; he is lying on the floor, where he has been dragged, bound hand and foot. They all surround him; one reviles him, another mocks him, a third urges him to confess; a chieftain in armor, with a strong and massive head, seems to be recommending calmness to all. The bishop, standing in front of the table, invokes his conscience, and pronounces judgment like an austere judge. Near the chieftain, who is seated, a personage of mark, standing, looks on, stern and impassible, while judgment is being pronounced. A violent scene seems to have preceded the council; the traitor's sword has been torn from him, and his garments and the thongs used to bind him lie scattered over the floor.

THE DUKE OF MONMOUTH AND JAMES II.

JOHN PETTIE, R.A.

James, Duke of Monmouth, the natural son of Charles II, King of England, banished to Holland for having conspired against the Duke of York, on the accession of the latter to his father's throne, under the title of James II, returns from exile to take up arms against him. Defeated at Sedgemoor by Lord Churchill, he is dragged to London, bound hand and foot. King James is alone facing his defeated enemy, who is at his feet suing for pardon. The king remained inflexible and caused him to be beheaded (July 15, 1686). This picture is published by special permission of Messrs. Thomas Agnew & Sons, of London and Manchester, the owners of the copyright.



THE DUKE OF MONMOUTH AND JAMES II.

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J. P. H. & A.



AT ANCHOR.

H. W. MESDAG.

(Dutch School.)



H. W. MESDAG.

Mesdag's specialty is marine painting. Born at Groningen, in 1831, he studied under Alma Tadema, a Dutch artist, now naturalized in England and established in London. Mesdag has remained faithful to Holland; he has painted The Hague, but he has always attended the French Exhibitions, and his genius is highly esteemed in France. An officer of the Legion of Honor and of the Order of Leopold of Belgium, and Commander of St. Michael of Bavaria, this artist has been represented in a great number of Exhibitions in both hemispheres.

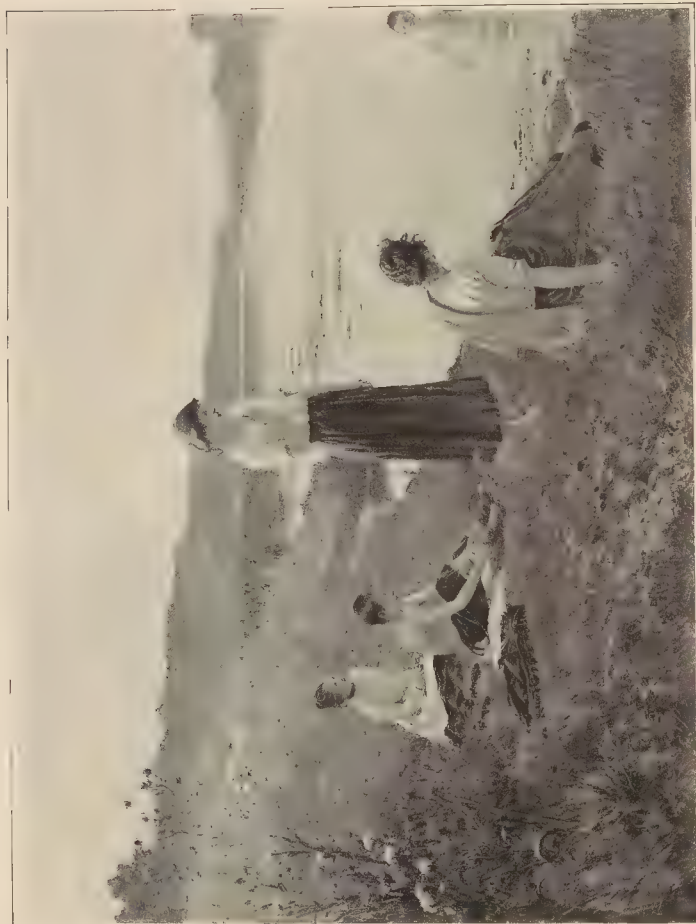
Several large fishing-boats, returned from their cruise, have entered the port of Scheveningen, their harbor, where, ranged in a line, they have cast anchor. On their sails, still spread, are to be read the first three letters of the village to which they belong, and their respective numbers. In the offing appear one after another the boats of the flotilla that had remained behind; they approach with all sails set. One of them, which has just entered, is taking its place, and the painter makes us assist at the manœuvre. We see its bow fastened to that of another boat, which serves it as a point of support, while some sailors standing up to their waists in water are endeavoring to get it into line. A hundred yards off other sailors are aiding in the work, facilitating it by slackening or tightening the rope. The operation takes place in fine weather; the sea is calm; the sky is flecked by a few light clouds.

BATHING.

A. MOREAU

(French School.)

A flowery bank, clear, inviting water; a family of children disporting themselves like water-nymphs—nothing could be more simple and delightful than this picture of the innocent joys of child life out of doors. It is an admirable example of the work of M. Moreau, pupil of Pils, and *genre* painter, born at Troyes (Aube), April 18, 1843, a constant exhibitor at the *Salon*, and the painter of several pictures which are owned by American collectors.



AUBREY MORRIS.

BATHING

Copyright, 1910, by A. Morris.



ed on, a painter of *genre* scenes,
in 1877, and has been a member of
the Salon of London since 1878. The pictures
of the annual exhibitions always attract
much notice. He has also received in France the same
honours as the Exposition of 1878 and 1889.

He has painted an elegant interior, the baby, the hope
of his sleep, the young mother
dressed in black, her hair loose
the child, holding out to him a
little, all his little
and the mother, who delights in

people title "Portraits," the artist tells us
Nature; that it is not a vulgar model who
here delicately revealed to us a scene in his
will one day take a place among his family

SCENES OF RURAL LIFE

and is returning from the fields, his stick on his shoulder,
At the threshold of his house, which is shaded by a vine,
in her lap, greets him with a smile. The house dog,
the chick, is at his feet undisturbed, and the
in the field stand waiting.

ness of the spirit of international comity which
should foster, that a French painter should
German literature. M. Jolyet has painted Goethe's
figure whose woes have wrung the hearts of the
has painted her with the light of reason fading,
the woods alone and friendless, and he has treated
over which justify his excellent rank among the
of *genre* painters of the day.



W. Q. ORCHARDSON PORTRAIT
THE L. A. S. 1111111111

PORTRAITS.

W. Q. ORCHARDSON

(English School)



W. Q. ORCHARDSON
Portrait by J. M. W. Turner, 1848, in the collection of the National Gallery, London.

William Quiller Orchardson, a painter of *genre* scenes, was born in Edinburgh, in 1835, and has been a member of the Royal Academy of London since 1878. The pictures which he sends to the annual exhibitions always attract attention. His success has also received in France the sanction of the Universal Expositions of 1878 and 1889.

In a simple and elegant interior, the baby, the hope and joy of the home, lying on some cushions on a sofa, has just awakened out of his sleep. The young mother has been watching and waiting for his first smile; dressed in black, her hair loose in the unrestraint of home, she is playing with the child, holding out to him a Japanese fan, which he tries to seize; he stretches out his hands, all his little body is in motion, his eyes express eagerness, and the mother, who delights in this play, prolongs it.

In giving this charming scene the simple title "Portraits," the artist tells us that it is a work copied direct from Nature; that it is not a vulgar model who has posed for him. Perhaps he has here delicately revealed to us a scene in his own life, and this domestic picture will one day take a place among his family portraits.

NOON. E. DEBAT PONSAN. (French School.)

It is noon; the husband is returning from the fields, his stick on his shoulder, his sabots in his hand. At the threshold of his house, which is shaded by a vine, his young wife, her infant in her lap, greets him with a smile. The house dog welcomes him joyfully, the chickens peck about at his feet undisturbed, and the team of oxen which he has brought from the field stand waiting.

MIGNON. PH. JOLYET. (French School.)

It might be taken as an illustration of the spirit of international comity which an exposition like that at Chicago should foster, that a French painter should find a sympathetic theme in German literature. M. Jolyet has painted Goethe's Mignon, the pathetic, lovelorn figure whose woes have wrung the hearts of the readers of "Wilhelm Meister." He has painted her with the light of reason fading, after her rejection, wandering in the woods alone and friendless, and he has treated his subject with a sympathy and power which justify his excellent rank among the exhibitors at the *Salon* and the French *genre* painters of the day.



MIGNON





THE
LIFE
OF
MRS. J. W. B. B.

BY
J. W. B. B.

NEW YORK
1850



THE
LIFE
OF
MRS. J. W. B. B.

BY
J. W. B. B.

NEW YORK
1850



I THOUGHT I HAD MARRIED
THE LITTLE GIRL

HAYMAKERS.

L. A. LHERMITTE.

(*French School.*)



L. A. LHERMITTE.

Born at Mont-Saint-Père (Aisne), about 1840, the painter of the "Haymakers" has devoted himself to the glorification of the life of the fields; and it may be said that his work, take it all in all, forms a perfect illustration of a poem of the soil. His execution is crisper than that of the famous Millet, the painter of the "Angelus," and it is different in other ways; the spirit of the work is in some respects the same. M. Lhermitte holds a very honorable place in French art. He has been a Chevalier of the Legion of Honor since 1884, and he gained the highest honors in 1889. Several of his pictures of rural life are in American collections.

It is the time of haymaking. A whole family of haymakers are gathered in a field a little way from the farm, whose buildings may be seen on the horizon. The aged father fixes his scythe, hammer in hand, sitting on the ground; his son and his daughter-in-law who help in the work rest beside him, and their child who accompanies them, her sunbonnet on her head for protection against the sun, is anxious to take part also. Fork and rake in hand, she goes to spread the grass that they have mowed. It is one of those peaceful scenes which belong to every country, but the artist has chosen for the setting of his picture the country of Aisne, where he was born.

M. Lhermitte during many years has employed, for the reproduction of landscape and rustic scenes, the medium of pastel, which is usually used for the rendering of the human figure. His work of this kind is much sought for, but in the present instance he has executed his picture in oils.

PAOLO AND FRANCESCA. G. F. WATTS, R. A. (*English School.*)

Mr. G. F. Watts, who was born in London in 1818, is a most distinguished painter and also a sculptor, and a member of the Royal Academy. The subject of this picture is the familiar episode from Dante's Divine Comedy (Inferno, Canto V). The poet, escorted by Virgil, sees the two distracted souls of Paolo and Francesca clinging together and coming forth from the swarm of those who are swept past on the wind. Dante calls them, and they tell the tale of their sin and death; then they vanish into the gloom, and "will not be parted."



G. F. WATTS, R. A.

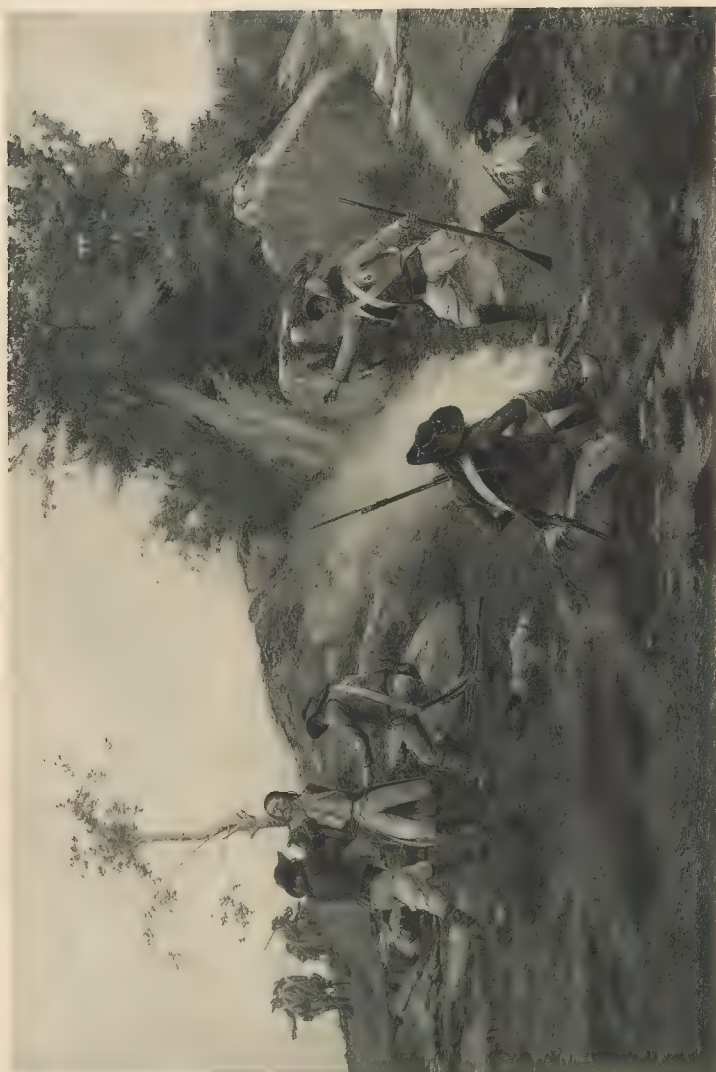
PAOLO AND FRANCESCA. G. F. WATTS, R. A.



SCULPTURE BY J. E. MILLAIS

J. E. MILLAIS

PAOLO AND FRANCESCA





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ANN ARBOR

1900



P. MULLIN. A CAPTURE (1900).
10. 10. 10. 10. 10. 10.

A CAPTURE (1793).

P. GROLLERON.

(French School)



P. GROLLERON

The subject of M. Grolleron's picture is a dramatic scene in La Vendée at the time of the royalist insurrection, after the proclamation of the first republic in France. Nobles and peasants were united in their loyalty to their king, and the revolt which began in 1793, under the leadership of Rochejaquelein, Stofflet, and Charette, broke out again and again, until the commander of the last Vendean army was killed in the course of the "Hundred Days," in June, 1815.

An officer from the army of the republic, sent by the Committee of Public Safety, has been surprised and captured, while reconnoitering, by a Vendean outpost. They are binding him to a tree with scant ceremony, probably to meet his death, for it was a war of fierce passions, as one may read in the brutality of the captors and the frenzied gesture of the Vendean soldier standing beside the little fire. The bare, lonely landscape is characteristic of much of the country of La Vendée.

M. Grolleron, who was educated in France and exhibits constantly at the *Salon*, is a painter of military *genre* as well as historical subjects, and some of his smaller pictures are in American collections. He has painted many scenes in the Franco-Prussian War, which have gained a popular success. He was born at Seignelay (Yonne). He obtained a medal at the Universal Exposition of 1889.

THE FISHING PARTY.

M. LE LIEPVRE

(French School)

M. Le Liepvre, like M. Moreau, is one of the eclectic painters who select and combine their themes from *genre*, the idyllic, the rural, and landscape. Here his graceful figures are of too much interest to be dismissed as mere color notes in an outdoor composition. His peaceful and beautiful landscape, glowing with color and sunlight, would leave a sense of emptiness were it not for the two dainty figures whose impromptu *fête champêtre* is shared by the reader—an unbidden but appreciative observer of French country life in summer.



THE FISHING PARTY





FRANK BRADLEY - FOR OF SUCH IS THE KINGDOM OF HEAVEN
THE END OF THE WORLD

FOR OF SUCH IS THE KINGDOM OF HEAVEN.

FRANK BRAMLEY

(English School)



FRANK BRAMLEY

As simple as the life just ended is this funeral procession of a child in an English fishing village. No hired hands take part in the last services. Little children, sing the requiem before the coffin, which is borne by young girls in spotless white, who are followed by the father and the weeping mother. Other children, with the grizzled fishermen and sailors of the village, stand respectfully at one side. Below and beyond the quay stretches the sea, its smooth surface divided by the dark lines of the breakwater and lighthouse.

Mr. Bramley was born in Lincolnshire, but he studied art in France and Belgium under M. Verlat, a distinguished painter of animals, who has lived in both countries. He gained his first honors at the Exposition of the *Palais des Champs Elysées*, in 1892, with the picture which is reproduced here.

PORTRAIT OF MY FATHER.

R. COLLIN

(French School)

M. Collin's admirable example of portraiture is valuable on account of its perfect simplicity and truthfulness. There is no attempt at picturesque disguise, or affectation of any kind. The sensible, matter-of-fact, kindly gentleman whom the artist represents is painted exactly as he may be seen in actual life; and the fine talent of the painter is shown in the sympathetic interpretation of character, the perfect naturalism of his treatment, and also in the effective drawing and firm modeling of head and body. The artist's task was one done *con amore*, and the result, as in the case of Bastien-Lepage's portrait of his grandfather, is a sympathetic and truthful reproduction of not merely a type, but also an actual man, which will possess a permanent interest.

M. Collin is a native of Paris, and he was educated in the *atelier* of the late Alexandre Cabanel. A painter of portraits and of the figure, he has usually preferred the idyllic and graceful in his choice of themes, and his pictures have included "Slumber," "Venetian Girl," "Daphnis and Chloe," "The Dance," and "Summer Idyl." In 1873 M. Collin received a third-class medal, and in 1884 he was made a member of the Legion of Honor.



PORTRAIT OF MY FATHER



DONKEYS ON THE SHORE, PICARDY.

H. L. DE HAAS.

(Dutch School.)



H. L. DE HAAS

This artist, born in Holland, takes his subjects from the downs and shores of Holland and the coasts of Belgium and of the north of France. He united the qualities of a skillful animal painter with those of a landscape painter, and in the picture, "Donkeys on the Shore, Picardy," he renders the expression and the anatomical structure of the asses with scrupulous exactness, but without making this careful execution of the animals so apparent as to mar the general effect of the landscape.

An honorary professor of the Academy of Fine Arts of Bavaria, De Haas has exhausted the series of rewards decreed to artists. He is a dignitary of the orders of his own country, and of those of Bavaria, Holland, Austria, and Spain, and a member of five academies.

On a shore at low tide, a relay of asses destined to haul the boats up on the beach, with their collars and traces hanging to the ground, await motionless the hour of work. A few scattered whin bushes are the only vegetation that grows on this arid shore; in the center of the picture, on the beach, three boats await the rising of the tide to float them again; and a little farther on, to the left, a small flotilla of fishing-boats has been drawn up on the shore. The line of the coast almost blends with that of the sea, a few clouds cross the clear sky, and a flight of sea-gulls passes over the waves.

HUNTSMAN SOUNDING "LEAVING THE WATER."

P. TAVERNIER.

(French School.)

This is one of the episodes characteristic of hunting as it is practiced in France. The scene is taken from the forest of Fontainebleau, where the artist has a studio and paints from Nature. The huntsman and one of the hunters, who have most closely followed the pack, have run the stag home, forcing him to throw himself into the lake. The animal has gained upon the dogs which have pursued him, and is emerging dripping from the water, to disappear among the brushwood. The huntsman winds his horn, and the hunters, warned by this fanfare, which informs them of the animal's movements, go to cut off his retreat.



P. J. BURKE

HUNTSMAN SOUNDING "LEAVING THE WATER."

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of a sunset in an overcast sky, the
the more so for the contrast of life and
The members of the fashionable world of Paris
to the Women Shooting Club in the *Bois de Boulogne*,
the most fashionable club. There are few men; the painter
women skaters, active, wrapped in rich furs, who glide
his hands. A heavy coat comes forward alone on the ice,
net, who has not lost her reach for the sports of childhood, is pushed
edge by her son, whom she recognizes as a stranger by his otter-skin
ding gait, protected against the cold, look on at the scene, and
ting on to look on, to take part.

is the daughter and the pupil
d animal painter, great genius.

ville and Villerville a
Pareheaded, and wearing
from the cold, and the rain, alone of this
port of the world, sheep, pressing close to
more, with sea salt.



1. FOUR AT A SKATING PARTY
THE BRIDGE, ST. CATH.

A SKATING PARTY.

LUCIEN DOUCET.

(French School)



LUCIEN DOUCET

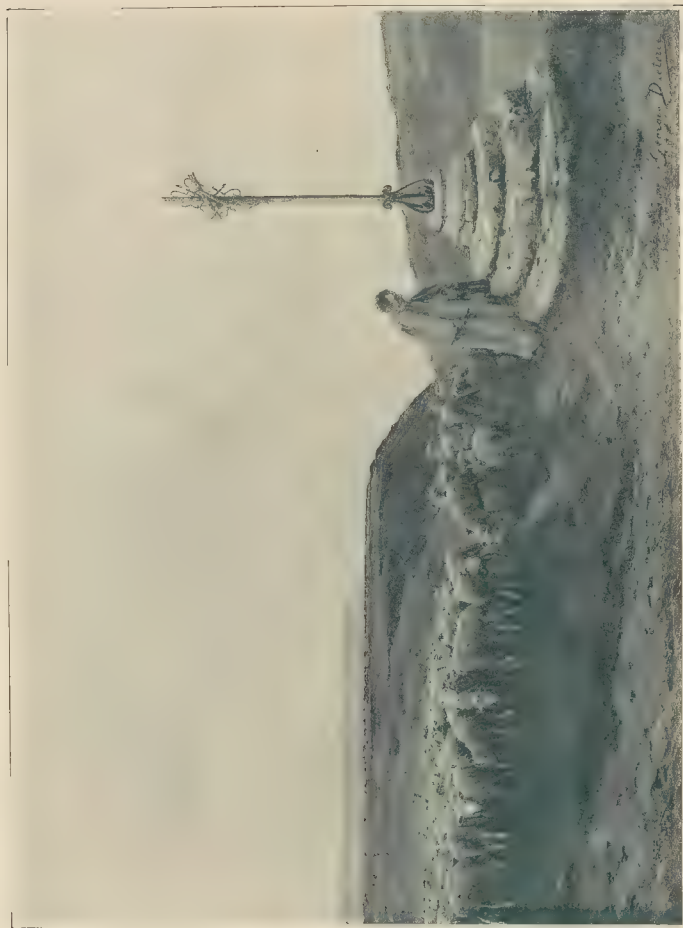
Lucien Doucet was born in 1856, in Paris, where, among other advantages, he was enabled to become a pupil of the distinguished academic painters Lefebvre and Boulanger. A student of the classic school, he gained the *Prix de Rome* at the age of twenty-three, and his first picture, his *Envoi de Rome*, a forcible study of the nude, caused him to be ranked as a romanticist, and provoked some criticism. Even before he gained the prize he had exhibited at Paris, and the jury awarded him a medal on his *début*. Since then the artist has achieved one success after another, and finally he obtained the gold medal at the Universal Exposition, and earned the Legion of Honor in 1891. One can not say that M. Doucet is a *genre* painter, or historical painter, or portrait painter, inasmuch as he has won laurels in all these fields. Here he shows his skill in fashionable *genre*, not for the first time.

In spite of the cold and the sickly pallor of a sunset in an overcast sky, the scene before us is joyous and animated—the more so for the contrast of life and beauty with the gloom of Nature. The members of the fashionable world of Paris have betaken themselves to the Pigeon-Shooting Club in the *Bois de Boulogne*, which has become for the nonce the skating club. There are few men; the painter has preferred to show us women as skaters, active, wrapped in rich furs, who glide by holding each other's hands. A brave child comes forward alone on the ice. A prudent mother, who has not lost her relish for the sports of childhood, is pushed in her little sledge by her son, whom one recognizes as a stranger by his otter-skin cap. Some young girls, protected against the cold, look on at the scene, and others are putting on their skates to take part.

THE CALVARY AT CRIQUEBEUF. G. DIETERLE. (French School)

This artist, who was born at Sèvres, near Paris, is the daughter and the pupil of Van Marcke, a landscape and animal painter of great genius.

On the bare cliffs which dominate the shores of Trouville and Villerville a shepherd has stopped his flock at the foot of a calvary. Bareheaded, and wearing the rough coat which protects him from the cold and the rain, alone on this desert plateau, he prays at the foot of the cross, while his sheep, pressing close to one another, browse the scanty grass impregnated with sea-salt.



1710

1710

THE CALVARY AT CRIQUEBEUF.



THE REPUBLIC
Colossal Statue at the East End of the Grand Berlin.
D. C. FRENCH, SCULPTOR.

THE WORLD'S COLUMBIAN EXPOSITION

THE PLAN OF THE BUILDERS

By D. H. BURNHAM, Esq., DIRECTOR OF WORKS



WHEN Chicago's people entered into the contest for the World's Fair, the cause for their action was undoubtedly that of civic pride. The general idea as to the character, scope, and extent of the Exposition was vague and uncertain, and no one having authority could give thought to the subject other than that of securing the prize, until after the action of Congress, in April, 1890, designating Chicago as the site of the World's Fair. Although some of us had been in consultation with various committees on matters connected with the site, it was only in August, 1890, that the directory of the World's Columbian Exposition selected Messrs.

F. L. Olmsted and Company as Consulting Landscape Architects; Messrs. Burnham and Root, Consulting Architects; and Mr. A. Gottlieb, Consulting Engineer.

After careful examination of the several locations available, Jackson Park was recommended by Messrs. Olmsted and Company, and this site, together with the Lake Front Park, down town, was duly chosen; the latter was, however, subsequently given up, and the efforts of the Exposition Company confined to Jackson Park and the Midway Plaisance, which immediately connects it with Washington Park. The National Commission duly accepted the action of the Chicago organization, and about the end of November, 1890, both of these main bodies of the Exposition adopted a general plan, roughly and hastily drawn on brown paper to the scale of one hundred feet to the inch, as the basis for the final plan of the grounds.

It then became necessary to commence the formation of an organization for carrying out the work. I was made Chief of Construction, and Mr. Root, my partner, Consult-



THE BEGINNINGS.
Jackson Park, June and July, 1891.



ing Architect. My *confrères* in the work were placed under my authority as their chief, and I was em-

powered to select the architects who would design the buildings. Those

selected met in Chicago in a body on January 10, 1891. In the course of this week my partner died.

Up to the time of this architectural meeting no plan other than the brown-paper one mentioned had been considered. In a short address delivered at the gathering of these gentlemen, the Chief of Construction stated substantially that the material prog-

ress and commercial supremacy of the country seemed conceded, but, though the city of Chicago was one of the greatest centers of power in finance, commerce, and manufactures, our cultivation in higher and more refined interests, and especially regarding the fine arts, was denied; that there existed, however, a strong and growing appreciation of these interests, and that this feeling would not be satisfied with merely the extent and abundance of the Exposition, but that the designers would be strongly supported by the people in an endeavor to attain a superior result in the fine arts themselves; and that the Chief of Construction would therefore use all his power to remove this stigma placed upon our country,



OLD AGARTALA BUILDING.
JACK & SON & WILSON ARCHTDS.

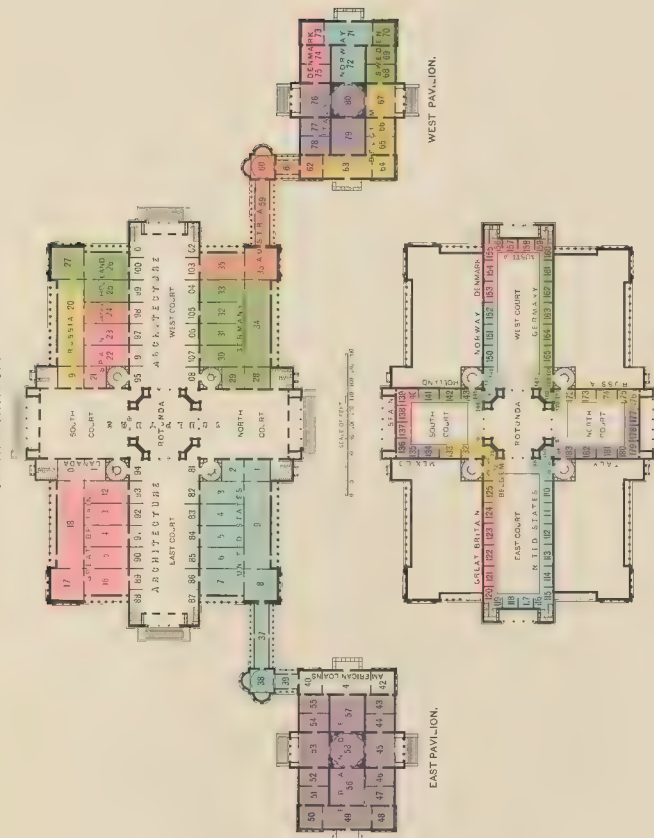
been avoided, and I believe that the greatest pride in each individual is in the perfection of the work as a whole. Under such conditions, any one who is familiar with the real quality of the American mind can easily see that the artistic success of the grounds and buildings of the World's Columbian Exposition was assured from the beginning; and I can not see how it will ever again be possible to doubt the taste and good judgment of the artists and engineers of our country in any great work, provided that the men shall be employed strictly on account of their demonstrated superiority and fitness for the work, and that under all conditions they shall be placed in a position which will bring to each confidence in the fellowship and unselfishness of his associates. The unusual conditions existing here which have mainly secured the results may be summed up as follows:

We were placed in control of six hundred acres of ground, with ample means to carry out our plans. The public and their officers had no preconceived ideas and prejudices, unless their confidence in our ability could be so regarded. We were left free to carry out and be responsible for the work. We met as brothers, or as comrades would upon the battlefield, realizing that as a body we must win, and that the highest glory of each must come from the success of our united work, and not from any particular portion of it. If we have done well, it has been because we created ideal conditions at the beginning, and have unfalteringly maintained them throughout the work.



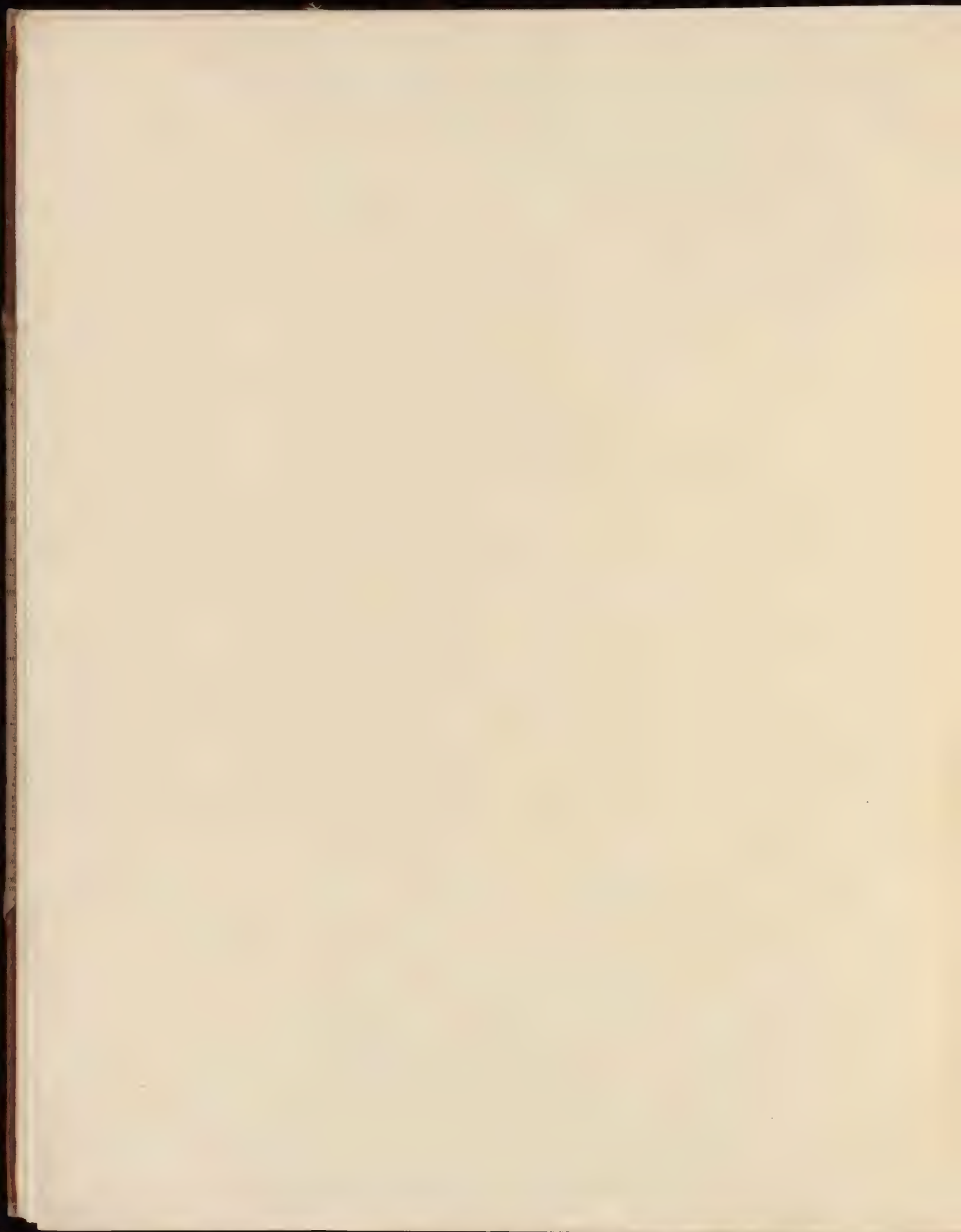
THE GENIUS OF THE LOCOMOTIVE GROUP,
From the Transportation Building.

CENTRAL PAVILION.



UPPER GALLERIES, CENTRAL PAVILION.

PLAN OF THE FINE ARTS BUILDING, SHOWING THE ARRANGEMENT OF THE EXHIBITS.

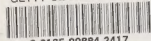




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